

Kennesaw State University
School of Music



Junior Recital

Michael Berry & Michael Ollman, percussion



Saturday, May 6, 2017 at 5 pm
Dr. Bobbie Bailey & Family Performance Center, Kathy Scott Rehearsal Hall
One-hundred Forty-sixth Concert of the 2016-17 Concert Season

program

MICHAEL BERRY (b. 1995)

Precursor

BLAKE TYSON (b. 1969)

Cloud Forest

Mary Madison Jones, Andrew Yi, Michael Makrides,
Christopher Bowers, percussion

CASEY CANGELOSI (b. 1982)

Tap Oratory

ERIC SAMMUT (b. 1968)

Sugaria

Mvt. I

Joe Donohue, Andrew Yi, percussion
Eric Ramos, piano
Francisco Lora, bass

IVAN TREVINO (b. 1983)

Spur

MICHAEL BURRITT (b. 1962)

Caritas

I. Mystic
II. Solemn
III. Majestic

MICHAEL BURRITT (b. 1962)

Blue Ridge

This recital is presented in partial fulfillment of requirements for the degrees
Music Minor and **Bachelor of Music in Performance**.
Mr. Berry and Mr. Ollman study percussion with John Lawless.

program notes

Precursor | Michael Berry

Precursor is a marimba and auxiliary percussion duet, written by Michael Berry. It is a marimba duo at its core, and the auxiliary instruments are meant to be extensions of the marimbas color. The piece begins very closed and slightly agitated, slowly opening and gaining energy. The high-energy drive climaxes about halfway through the piece, and the last half is more of an introspective experience. Phrases seem to change arbitrarily, and themes and energy levels instantly jump around. While none of the piece is directly programmatic, these shifts represent memories floating around in your head to some extent.

Cloud Forest | Blake Tyson

Cloud Forest was inspired by Tyson's visits to Ecuador...between Quito and Esmeraldas, and the Ecuadorian cloud forests. It begins with the spinning, uneven journey from the top of Ecuador to the Pacific Ocean and ends with the trip back to Quito. The work also depicts the beauty of the lush forests and the great times Tyson had with his friends in Ecuador.

When he arrived in Esmeraldas after his long journey from Quito, the marimba he had expected to perform on was not there. The only marimba available was a small traditional instrument that had been built by a local musician. The piece he had planned to perform would not fit on this marimba. Rather than give up, he took the two hours he had before the concert, came up with some ideas, and then improvised a work that he entitled *Journey to Esmeraldas*. The main themes in *Cloud Forest* come from this improvisation.

Tap Oratory | Casey Cangelosi

At his oratorio presentations in London, Handel developed the practice of playing the organ during intermission, often performing concertos of his own composition. Being a keyboard virtuoso of the first rank, he elicited enthusiastic audience response with these musical gratuities.

Since Handel's time, there have been many other outstanding instrumentalists who also were significant composers — Beethoven, Chopin, Paganini, Liszt, Busoni, Rachmaninov, and others. Casey Cangelosi carries the tradition of the virtuoso performer/composer into the present time.

One of the most brilliant young percussionists working today, Cangelosi has been compared to Paganini for his extraordinary command of his instruments and innovative advances in percussion technique. He has appeared internationally as a performer and master teacher, and he has composed inventively for percussion. In addition to concertos, solos, and ensemble pieces featuring marimba, an instrument that Cangelosi himself plays masterfully, he has used the complete range of sonic resources in the modern percussionist's toolkit. And he has expanded his aural palette by combining live percussion performance with electronically generated sounds.

Tap Oratory, which we hear now, exemplifies the latter procedure. Composed in 2015, this piece is a duet for percussionist and pre-recorded electronic sounds. The performer plays only a snare drum, but Cangelosi derives a surprising number of distinct tapping sounds from this seemingly limited source. The performer strikes the sticks together like claves, hits both the head and rim of the drum, and uses alternately the thin and thick ends of the sticks. The necessity to quickly reverse which end is held requires the player often to give one or the other stick a spinning toss, and this adds an element of theatricality to the performance. Cangelosi underscores this aspect of the work by timing the stick tosses to coincide with a whirring sound in the electronically generated part of the composition. The piece begins minimally, its initial electronic sounds being spare and quiet. As the music grows increasingly dense and complex, catchy rhythmic figures and something like a tune emerge. An accelerated final passage ensures an exhilarating conclusion.

***Sugaria* | Eric Sammut**

This reduced version Eric Sammut's marimba concerto is for marimba, percussion, piano, and string bass. Sammut is known for his incredibly technical yet lyrical marimba writing. This concerto is a survey of most of the techniques Sammut uses in his various works. This particular movement opens with a beautiful melody in the right hand and a syncopated counter rhythm in the left. As the piece continues we begin to get much more advanced as the melody and counter melody begin to develop. After a brief interlude and a very bombastic section of cluster chords and lateral strokes the piece turns to an almost improvisational feel, before returning to the main idea.

Spur | Ivan Trevino

Spur (2016) is scored for solo snare drum + audio track. It was commissioned by a consortium led by Korry Friend, and was written in memory of percussionist / composer, Jacques Delécluse. Delécluse is well known for his etudes for percussion instruments, particularly his snare drum studies, which are standard repertoire for collegiate and orchestral musicians worldwide. These snare drum etudes are some of my favorite things written for the percussion idiom. While other music for snare drum can be flashy, loud and fast, Delécluse's music is subtle, thoughtful and nuanced. It truly exposes a player's touch and sensitivity on the instrument, utilizing shading and phrasing to create an artful, beautiful experience. I wanted to compose a piece through a similar lens while simultaneously blending my own compositional language.

When Korry reached out to Ivan about commissioning the piece, they became good friends and realized we were both devoted fans of San Antonio Spurs basketball. While other teams are known for flashy plays and high flying acrobatics, the Spurs play a team oriented style of basketball, known throughout the sports world as "the beautiful game."

Caritas | Michael Burrit

Caritas is a three movement piece that employs a traditional harmonic language throughout. The 1st movement titled "Mystic" employs rapid double lateral and sequential sticking patterns that create a blurred effect while maintaining a strong rhythmic pulse. The 2nd movement "Solemn" is a chorale that employs one-handed, traditional, and double lateral rolls. The 3rd movement "Majestic" is a dance-like conclusion that has rapid arpeggiated figures in the left hand as well as octaves and sequential sticking patterns.

Blue Ridge | Michael Burrit

Blue Ridge is a duet scored for two 5-octave marimbas. This piece was commissioned by the James Madison University Percussion Studio, with Michael Overman as the project coordinator. The duo brings together the styles of folk music, jazz, and pop with a tip of the hat to Philip Glass in the coda. Can they all work together? You decide! The title of the piece is an homage to the stunning Blue Ridge Mountains that surround the JMU campus in Harrisonburg, Virginia.

about the musicians

Michael Berry is a junior, majoring in Biology and minoring in Music at Kennesaw State University. While not directly pursuing a music career, he has spent time working as a percussion technician for various high schools, including Marietta High School where he currently works.

Along with a passion for percussion, his interests include composition and production, as well as piano and guitar. This recital will be the last step in completing his Music Minor. Mr. Berry plans to keep music in his future through teaching, freelance work, composing, and performing as much as possible while pursuing his career in the biology discipline.

Michael Ollman is a freelance percussion performer and educator, as well as a full time student at Kennesaw State University where he studies percussion under John Lawless.

Michael is currently a percussion instructor at Harrison High School in Kennesaw, Georgia, and at Adairsville High School in Adairsville, GA. In addition, Michael teaches various private lessons to students of ranging ages and skill levels.

As a performer, Michael has played with the Georgia Symphony Orchestra, The Georgia Brass Band, The Johns Creek Chorale, Atlanta Quest Indoor Drumline, and The Boston Crusaders Drum and Bugle Corps.

After his undergraduate studies are complete, Michael plans to pursue a masters degree in percussion performance

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KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!

The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the Southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





Stephen W. Plate, DMA


Director


KSU School of Music

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